



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

NEW YORK ART NEWS

With the National Academy of Design out of house and home, and forced to seek the friendly shelter of the galleries of the building of the Fine Arts Society, in West Fifty-seventh Street, the old organization was obliged to combine its fall and spring shows into one display, which is now being held, and, it must be confessed, is a little more modern than usual. These galleries are so much better lighted than those in the ancient building that for so many years was the headquarters of the Academy, that this may account for the brighter, not to say sprightlier, appearance of the exhibition. At any rate, while there are no works of surpassing excellence, the average is certainly higher than hitherto, and a pleasant hour may be spent in looking over the canvases.

The winner of the Clarke prize this year, which is given for the best figure picture by an American, was won by a man utterly unknown. When the name was announced, all the exhibitors were asking each other where he came from, with whom he had studied, and what he had shown before. There were no answers to these queries. It was finally learned that he was Charles Schreyvogel, of Hoboken, N. J., that he had studied in Munich, and that he had made a trip out West, where he had obtained the material for this composition, which he called "My Bunkie," and which represents some United States soldiers dashing across the plains, while one of them has caught up a wounded comrade and draws him on his horse. The work recalls that of Frederick Remington, as all such themes must; but it is drawn better, painted better, and has some notion of color, a quality not often claimed for the better known illustrator. It furthermore seems that Mr. Schreyvogel had been doubtful of sending his picture until the last moment.

Mr. Dessar's picture of landscape with sheep, winning the first Hallgarten prize, is an admirable piece of tonal work, and the award has been well bestowed. The second Hallgarten, for Irving Couse's work, passes, not by reason of its great merit, but because the available men are few, since there is an age qualification, thirty-five years being the limit. It is rather sweet in color and fairly well drawn, and represents a quay with some fisherpeople walking along. Of the third Hallgarten, a composition by Granville Smith, called "The Light of the House," one may only express wonder at the bestowal of the award. The work recalls the ancient period of Düsseldorf painters, when "Little Birdie, Kiss Papa," was the keynote of theme. But the fault is not so much in the award as in the system, and it would be

far better to hold the money in such years when the paintings do not come up to a standard. The Dodge woman's prize went to Miss Bunker, for a really attractive little landscape, showing a feeling for color and a nice sense of the pictorial. But even this is a work of the most modest importance, and might well have been done in a single sitting.

The jury for the hanging of the pictures, of course, was handicapped with the usual rule permitting the academicians to have a certain amount of wall space, and thus it has happened that many large and deadly portraits by the older men stare at one from prominent places. They only serve, unfortunately, to make their authors ridiculous, but they gratify the vanity of the originals or their families, and thus are displayed to the detriment of the general *ensemble*. Exception must be made in favor of the veteran Eastman Johnson, who holds his own with the latest comers, and who gives to all he does a dignity and a seriousness that are most impressive. His portrait of Whitelaw Reid here is excellent. Carroll Beckwith has a charming portrait of a lady, recalling the influence of the earlier Englishmen, though entirely original; and William M. J. Rice sends one of a young man in outing clothes that is realistic and artistic in treatment. Frank Fowler, too, is at his best this year, and gets away from the harsh notes of red with which he has been wont to disfigure his canvases of recent years. Charles Noel Flagg has painted his father, the late Jared B. Flagg; W. H. Hyde surpasses himself in a portrait of a little child with a black cat, much the sort of a game played by Cecilia Beaux two years ago, and which evidently inspired this canvas; Irving R. Wiles shows versatility, not only in a fine portrait, but in a figure piece and a landscape as well; and by a foreigner, there is a fine portrait of the famous Italian actress, Duse, the artist being Gordigiani. The figure work is contributed by George R. Barse, John Donoghue, the sculptor, Frank Millet, Charles C. Curran, and W. St. John Harper, but none of it seems of special importance; while in the landscapes a sea piece by George H. Bogert calls for mention as easily the most serious contribution, even handicapped as it is by an evident inspiration direct from the Frenchman Jules Dupré. But Mr. Bogert has secured tonal qualities of a very high order, and despite the lack of originality, he has approached dangerously near masterly work. George Inness, Jr., staggering under the weight of a distinguished name and the oft-repeated charge of imitation of his masterly parent, nevertheless deserves close attention for a fine and well-conceived late afternoon in a meadow-land, with some sheep grazing, the sun struggling through the trees, and the whole bathed in a glorious, brilliant light. Frederick W. Kost has an excellent effect of moonlight, hung near a similar picture by Leonard Ochtman, who has not been as successful as usual this season, and is surely not at his best. Other landscapists are: Bruce Crane, Howard Russell Butler, Walter

L. Palmer, William A. Coffin, Arthur Parton, and F. De Haven. There are more, of course, but these are the most prominent, if we include cattle work by Carleton Wiggins, William H. Howe, and Edward H. Potthast.

In a decorative way the mural work for the new building of the Appellate Division of the Supreme Court, on the corner of Madison Avenue and Twenty-fifth Street, has attracted great attention, and justly so, for it is worthy serious consideration. Not all is satisfactory, to be sure, but there has been strong effort made to obtain a harmonious whole, and the work is more or less successful. I do not speak of the sculpture in this paper, for that is only partially completed, and will not be ready to view in its entirety much before the first of May. The paintings, however, are in place, and show up fairly well. Generally speaking, the men have worked intelligently together. The building is of white marble, and is three stories in height, although a general view does not suggest more than two, for the upper stories are quite low. In the main hall, as one enters, there is a series of pictures making a frieze, the theme of which, naturally, is the law.

Each of the four artists, H. Siddons Mowbray, Robert Reid, Willard Metcalf, and C. Y. Turner, has contributed his notions of such pictorial themes as are fitting, that of the former being the transmission of the law. I must award the palm to Mr. Mowbray, for a most scholarly piece of work, skillfully executed, intelligently composed, and happy in color. The figures are against a blue background, and the general treatment reminds one of the old Pompeian frescoes. On one side of the entrance is the panel by Robert Reid, in a scheme of blue; it is highly decorative and well composed, according to good notions of decoration. Mr. Metcalf's work, which faces it, is not so harmonious or so reposeful, having more the qualities of an easel picture and less that of a decoration, while in color it is rather inclined to startle one at first glance. In the main court-room to the right, three large panels on the wall are by E. H. Blashfield, H. O. Walker, and Edward E. Simmons. All are dignified, well drawn, and serious in conception. Perhaps Mr. Walker suffers by having on either side work that is more realistically painted, though he may congratulate himself that he is nearer the true decorative spirit. There are "Wisdom," "Learning," "Humanity," and other figures in Mr. Walker's panel, all life size, while Mr. Blashfield depicts the Powers of the Law and other allegorical forms, Mr. Simmons contenting himself with the Justice of the Law. I do not recall to have seen either Mr. Simmons or Mr. Blashfield appear to better advantage. On either side, George W. Maynard has made two frieze panels representing the seals of the city and state.

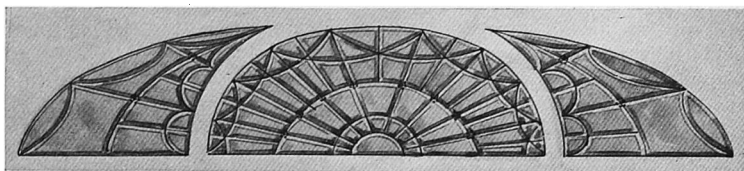
The long westerly frieze of this room, behind the dais of the jus-

tices, has been given to Kenyon Cox, who has treated his subject with great sobriety, and been successful, it seems to me, beyond the rest. He has represented, generally, "The Reign of the Law." He has filled his spaces agreeably, secured good color, and been less academic than usual in his handling of the work. There is much thought displayed throughout Mr. Cox's designs, as indeed there is in that of the other men as well; but somehow there is a great dignity and a beauty of line which Mr. Cox has secured that the rest of the men have not obtained to so distinguished a degree. It may be added that Joseph Lauber has made a series of small frieze panels, between the pilasters and the windows, of a variety of subjects, and all these, as well as the other decorations in this room, are in harmony of color and embody a similar general scheme, so that they make one satisfactory *ensemble*.

Thus again the native painter has demonstrated that with proper encouragement he can rise to the occasion and do work worthy to be placed alongside of the best modern decorations extant; for while there is perhaps something to be desired here, for the commissions called for a quick delivery and the men were consequently hurried, if given time and proper remuneration, our own men can be counted upon to do themselves and their profession credit.

It is, of course, nobody's business what a man does with his own money, and it would seem that he might be permitted to give such commissions as please him; and yet, when some day a patron of art comes forward and gives the American figure-painter a chance to do a really American subject at remunerative figures, such as will offer the artist a chance to do his work with serious deliberation, an astonishing result will be obtained, if in the mean while the native does not get too discouraged. One might have thought that when there came such a really national theme as the signing of the Spanish-American protocol, and it was deemed wise to perpetuate the incident on enduring canvas, an American might have been chosen for the commission. We have some men capable of doing such a composition. Let me name a few that come to my mind at the present writing, and I only cite such as could be absolutely relied upon by reason of previous achievements. The painter of the canvas called the "Funding Bill," a picture now at the Metropolitan Museum of Art, is Eastman Johnson, and there is little doubt of his capacity to do justice to such a work. Then there are William M. Chase, Robert Vonnoh, Gari Melchers, Carl Marr, John W. Alexander, Robert Gordon Hardie, Edward E. Simmons, John S. Sargent, Carroll Beckwith, and a number of others not necessary to specify here, for the list is already large enough to offer a considerable choice. Mr. Frick, of Pittsburg, however, has seen fit to give his commissions to the French painter, Chartran, a fashionable portraitist who has favored New York for some winters with his presence. The picture is shown at the Knoed-

ler galleries, and will doubtless attract much attention. It represents the French ambassador signing the document, while our much-pictured President stands at the table, looking at him with solemn visage, while several assistants secretaries of state and Judge Day surround him. It is needless to say that the work is clever. Mr. Chartran was a Prix de Rome winner, and does not lack technical dexterity; but I venture to say that any of the above group could have made a far more artistic work, and one that would have been much more satisfactory. On top of the claims of the Carnegie galleries at Pittsburg for the encouragement of American art, this incident is somewhat discouraging, to say the least.



TRANSOM IN LEADED WHITE GLASS
REDDING, BAIRD & CO., BOSTON

THE ARTS AND CRAFTS—BEAUTY IN COMMON THINGS

The first essential of the union of the arts and crafts is joy in one's work. Work done with that spirit ceases to be merely mechanical, and bears the impress of the worker's personality. The pleasure in creation added to skill differentiates the artist and the artisan. The dividing-line between arts and crafts may be drawn by utility. All things made by man must have a certain amount of handicraft, but those which have no other purpose than ornament are those which in men's minds are disassociated from the crafts. In the old days men did not scorn to work in both lines. With the coming of machinery came the wide separation between the workman and the artist. While invention added comfort in an unheard-of degree to the lot of the common people, it also destroyed for years any market for individual effort and weakened the incentive for it; for while man must live from the products of his talent, so long must that talent be the handmaid of his necessity and subject to the public upon whose suffrage he must depend.

The growing interest in handicrafts is due to several factors: it is customary to credit most of it to the efforts of William Morris; but while one would not wish to lessen in the least the great debt the